

HISTORY OF SACRED MUSIC

Test

1. Name the two sources of Christian music:
2. The Bible speaks of Jubal, the ancestor of all who play the lyre(harp) and the pipe (flute). In what book and verse is this?
3. Jewish music was not only _____ but employed a number of available _____.
4. Much of the early Jewish music was _____ with the cantor singing a line of music and then worshippers responding. Another Jewish practice was _____ singing, where two groups of singers alternate verses or lines of text.
5. In the 6th century B.C. _____ applied his mathematical knowledge to music by dividing strings into equal parts to create intervals and scale systems.
6. The ancient music of the Greeks was _____. There was no melody or polyphony.
7. When Jesus sang a hymn at the Last Supper (Mt 26:30; Mk 14:26) he inaugurated the beginning of _____ music. The song he sang probably came from the _____ group of Psalms #113-118.
8. Around 112 A.D., in letters written to the Emperor Trajan, _____ comments that the Christians in Asia Minor “were in the habit of meeting on a certain day before it was light, when they sang in separate verses a hymn to Christ, as to a God.”
9. _____ in one of his seven letters written on his way to martyrdom in Rome wrote, “Therefore by your concord and harmonious love Jesus Christ is being sung. Now all of you together become a choir so that being harmoniously in concord and receiving the key note from God in unison you may sing with one voice through Jesus Christ to the Father.”
10. The church’s first songbook, written in the early 2nd century, is a collection of forty-two songs (text only, no musical notation) written in the language of _____ and entitled _____.
11. A 3rd century fragment of a Christian hymn, written on papyrus, was found in 1922 at the site of _____, an ancient Egyptian city. It contained the last few lines of a hymn to the _____ with Greek notation above the text.
12. Between the time of Constantine and the end of the 1st millennium as Christianity was spreading, almost all of the converts were illiterate and so one of the best vehicles for the teaching of Christian doctrine was _____.

13. _____ is a single melody sang in unison to a Latin text.

14. The _____ depicts long term trends in alternating between romanticism (greater freedom) and classicism (greater order).
Put the following in chronological order and match the following:

# Chronological Order	Choose
_____ Baroque	_____ a). Romantic or
_____ Neoclassical	_____ b). Classic
_____ The Renaissance	_____
_____ Pre-Chant Period	_____
_____ Gregorian Chant	_____
_____ Classical Period	_____
_____ Romantic Period	_____
_____ Medieval Period	_____

15. _____ was the driving force behind the standardization of chant and liturgy. The entire body of chant literature was informally labeled _____, also known as plainsong or plainchant.

16. Match the following styles of chant with their respective countries:

_____ Mozarabic	a. Egypt
_____ Gallican	b. Byzantium (Constantinople or Istanbul)
_____ Coptic	c. Spain
_____ Celtic	d. France
_____ Byzantine	e. Milan
_____ Ambrosian	f. British Isles

17. _____ as head of the Holy Roman Empire in 800 A.D. sought to bring Gregorian Chant into all of his territory.

18. _____ wrote a six-book treatise called _____, but is best known for his words on the power of sacred music written in his _____.

19. Instruments were outlawed in the 1st millennium of the Church because as it was explained by _____, "Everything must be banished which recalls the cult of the _____ and the songs of actors."

20. The _____ of the Middle Ages were the sole preservers of everything we know about sacred music.

21. During the Middle Ages the monks worshipped the Lord in song with specific chants eight times a day. This is known today as the Divine Office or the Liturgy of the Hours. Match the appropriate chant with the time of day:

_____ Matins	a. very early morning
_____ Sext	b. sunrise
_____ Nones	c. 6 AM
_____ Compline	d. 9 AM
_____ Vespers	e. noon
_____ Lauds	f. 3 PM
_____ Terce	g. sunset
_____ Prime	h. evening or immediately following vespers

22. _____ was an early form of polyphony which consisted of someone singing a chant melody while another person sang exactly the same melody at a higher interval.

23. The fourteenth century was known as the _____ or “new art”. Up until that time almost all music was _____ music with no sharps or flats.

24. _____, an Italian monk in the 11th century, developed the four line staff and invented the system of syllables for musical notation. He used the first pitch and syllable of the 1st six lines from a Latin hymn to St. John the Baptist, originally written by Paulo Diacono. The original hymn read as follows:

_____ queant laxis.
_____ sonare fibris
_____ ra gestorum
_____ muli tuorum
_____ ve polluti
_____ bii-reatum
Sancte Ioannes

The translation is:

25. _____ and his followers during the time of the Reformation, all wanted music but they wanted nothing to do with the music of the Roman Catholicism, that is ALL of the sacred music of Christendom up until that time. So they created their own version of sacred music.